

Tibi soli peccavi

Edited by Jason Smart

Nathaniel Giles (c.1558-1634)

Soprano Alto 1 Alto 2 Tenor Bass

[Ti - - - bi so - li pec - ca -

[Ti - bi

[Ti - bi so - - - li pec -

[Ti - bi so - li pec -

8

Detailed description: This block contains the first system of a five-part vocal setting. The vocal parts are Soprano, Alto 1, Alto 2, Tenor, and Bass. The Soprano part begins with a treble clef, a common time signature, and a key signature of two flats (B-flat and E-flat). The other parts begin with a bass clef and a key signature of two flats. The time signature for the ensemble is 4/4. The lyrics are: [Ti - - - bi so - li pec - ca - for Soprano; [Ti - bi for Alto 1; [Ti - bi so - - - li pec - for Alto 2; [Ti - bi so - li pec - for Tenor; and 8 for Bass. The system is enclosed in a large bracket on the right side.

4

- - vi, ti - bi so - - - li pecca - vi, pec -

so - li pec - ca - vi, ti - bi so - li pec - ca -

- ca - - - vi, pec - ca - - - vi, pec - ca -

8

- ca - - - vi, pec - ca - - - vi, pec - ca -

[Ti - bi so - li pec - ca - vi, pec - ca - vi,

Detailed description: This block contains the second system of the vocal setting. It begins with a measure rest of 4 measures. The lyrics continue: - - vi, ti - bi so - - - li pecca - vi, pec - for Soprano; so - li pec - ca - vi, ti - bi so - li pec - ca - for Alto 1; - ca - - - vi, pec - ca - - - vi, pec - ca - for Alto 2; - ca - - - vi, pec - ca - - - vi, pec - ca - for Tenor; and 8 for Bass. The system is enclosed in a large bracket on the left side.

[illegible]

14

- vi, pec - ca - - - - vi, pec - ca - - - - -

- vi, pec - ca - - - - vi, pec - ca - vi,

- - vi, pec - ca - vi, pec - ca - vi, pec - ca - - -

8 - pec - ca - vi, pec - ca - vi, pec - ca - vi, pec - ca - - - - vi et -

- ca - - vi, pec - ca - vi,

19

- vi et ma - lum co - ram te fe -

pec - ca - vi, pec - ca -

- vi, pec - ca - vi et ma - lum co - ram

ma - lum co - ram te fe - ci, fe -

pec - ca - vi, et

23

ci, et ma - lum co - ram te

- vi et ma - lum co - ram te fe - - -

te fe - ci, fe - ci, et ma - lum co -

- - - ci, et ma -

- ma - lum co - ram te fe - - -

27

fe - - - ci, ut ju - sti - fi - ce - ris

- ci, et ma - lum co - ram te fe - ci, ut

- ram te fe - ci, et ma - lum co - ram te fe -

- lum co - ram te fe - - - - ci,

- - ci, et ma - lum co - ram te fe -

31

in ser - mo - ni - bus tu - is, ut ju - sti - fi - ce - ris in ser - mo - ni -

ju - sti - fi - ce - ris in ser - mo - ni - bus tu - is, ut

- - ci, ut ju - sti - fi - ce - ris in ser - mo - ni - bus

ut ju - sti - fi - ce - ris in ser - mo - ni - bus tu - is, ut ju - sti - fi -

- - ci, ut ju - sti - fi - ce - ris

35

- bus, ut ju - sti - fi - ce - ris in ser - mo - ni - bus tu - is,

ju - sti - fi - ce - ris in ser - mo - ni - bus tu - is, ut ju - sti - fi -

tu - is, ut ju - sti - fi - ce - ris in ser - mo - ni - bus tu -

- ce - ris in ser - mo - ni - bus, ut ju - sti - fi - ce - ris, ut

in ser - mo - ni - bus tu - is, ut ju - sti - fi - ce - ris

39

tu - is, et vin - cas cum ju - di - ca -

- ce - ris in ser - mo - ni - bus tu -

- is, et vin - cas cum

ju - sti - fi - ce - ris in ser - mo - ni - bus tu - is, et

in ser - mo - ni - bus tu - is,

43

- ris, cum ju - di - ca - ris,

- is, et vin - cas cum ju - di - ca - ris, cum ju - di -

ju - di - ca - ris, cum ju - di - ca - ris, et

vin - cas cum ju - di - ca - ris, cum ju - di - ca -

et vin - cas cum ju - di -

47

et vin - cas cum ju - di - ca - ris, cum ju - di - ca -

- ca - - - - - ris, et vin - cas cum

vin - cas cum ju - di - ca - ris, cum ju - di - ca -

- - - - - ris, et vin - cas cum ju - di -

- ca - - - - - ris,

51

- ca - - - - - ris, et vin - cas cum ju - di - ca - - - - -

ju - di - ca - ris, et vin - cas cum ju - di - ca - ris, et vin -

- - - - - ris, et vin - cas cum ju - di - ca -

- ca - - - - - ris, et vin - cas cum

et vin - cas cum ju - di - ca - - - - - ris,

56

- - - - - ris, cum ju - di - ca - - - - - ris.]

- cas cum ju - di - ca - ris, ju - di - ca - - - - - ris.]

- - - - - ris, cum ju - di - ca - - - - - ris.]

ju - di - ca - ris, cum ju - di - ca - - - - - ris.]

et vin - cas cum ju - di - ca - - - - - ris.]

Translation

Against the only have I sinned, and done this evil in thy sight, that thou mightest be justified in thy saying, and clear when thou art judged.

(*Psalm 51, v4.*)

Editorial Conventions

The prefatory staves at the start of the piece show the original clef, staff signature, and first note for each voice, together with the mensuration symbol for the piece.

Editorial accidentals are placed above the notes concerned.

Underlay has been added editorially between square brackets.

Source

London, British Library, MS R.M. 24.d.2 (c.1588–1606), f.39.

At head of f.39: Tibi soli: m^r: giles:—

Notes on the Readings of the Source

Giles's motet is presented as a wordless score. The only indication of the text is the title, but it was evidently a setting of Psalm 51, verse 4, which fits the music satisfactorily.

The staves on each page have a series of regularly spaced vertical lines running continuously from the top staff to the bottom. These serve to co-ordinate the vertical alignment of the voices and so effectively function as barlines, though the number of beats each 'bar' contains is variable.

In the list of readings below the order is (1) bar number; (2) voice; (3) reading of the source, expressed in the pitches and notes values of the edition.

4 soprano: ♯ for second B

5 alto 1: ♯ for second B

33 soprano: first two quaver Ds are a single crotchet D

33 tenor: two quaver Fs are a single crotchet F

36 tenor: the two quaver Cs are a single crotchet C

59 soprano: ♯ for second B